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the effect is singular as regards the sky, but doubtless the artist had authority for what he did. Another of these Italian or Tyrolean pictures is 'The Home of the Mountaineer,' exhibited at the British Institution in 1859: it represents a young mother seated at the casement window of a cottage, and nursing her infant child, while watching for the return of her husband. The work is remarkable for the feeling and truth shown in the management of the light, which is chiefly obtained by the suppression of colour. We have heard that the Prince Consort was very desirous of possessing this work, and would have purchased it, had it not been previously disposed of.

'IMMORTELLS,' another of the examples we have engraved, was painted for H.R.H. the Duchess of Cambridge, and was exhibited at the Academy in 1862. The composition is very simple,—a young girl engaged in weaving wreaths of flowers in memory of

" Friends whom she loved so long, and sees no more,—
Loved and still loves; not lost, but gone before,"—

the motto attached to the picture when it was exhibited. The same subject, with the female in a different costume, was subsequently painted for the Marquis of Lansdowne.

Referring to our Royal Academy catalogue of 1863, we find a commendatory note appended to Mr. Wyburd's picture of 'Christmas Time;' we however pass over it now to refer to two works by him exhibited at the British Institution in 1864, which were thus spoken of at the time in the pages of this Journal:—"Mr. F. Wyburd's two pictures, 'The Offering' and 'The Private View,' have deservedly won admiration. In the first, a peasant is praying by a side-altar of a church; a chaplet of flowers, which she has brought as an offering at the shrine, lies before her on the pavement; a triptych, whereon a painting of the Annunciation, after the manner of Cimabue, may be distinguished, hangs on the chapel wall behind. The sentiment of Mr. Wyburd's picture is exquisite. A pretty idea he has expressed with refined simplicity. In his second work, 'The Private View,' he is no less felicitous. A happy thought has here struck him. His first picture, 'The Offering,' is in this second work introduced on an easel, and forms the subject of 'The Private View.' The artist, we see, has but just left his studio; his palette, brushes, and maulstick are for the moment laid aside upon the chair. These constitute the still life of the picture; the living tenants of the scene are a lady and the baby which she carries in her arms, who are both looking at the canvas on which the painter has been at work. We watch them as

they take their 'private view,' which seems duly to delight them. The treatment and execution of this picture within a picture are delicate and dexterous." At the Royal Academy in the same year Mr. Wyburd exhibited 'Home in Acadie,' as described by Longfellow, when he speaks of matrons and maidens with their distaffs seated on the summer evenings and "spinning the golden flax." The subject is treated poetically and with refinement, but is somewhat lacking in vigour.

Another picture, to which in our catalogue a "good mark" is attached, is 'The Last Day in the Old Room,' sent to the Academy in 1867. We have no space for any detailed account of it, and proceed to point out a few out of his many subsequent works worthy of mention; such, for example, as 'The Birthday Visit,' exhibited at the Academy in 1869, with 'Daisy,' a pretty little child,—

" A rocker of dolls with staring eyes
That a thought of sleep disdain."

'Chrystallinus' is the title given to a picture sent to the Academy in 1871, and representing a Greek girl holding a glass globe; 'The Harem,' a bevy of captivating odalisques, painted with extreme care and finish, exhibited in the year immediately following; 'Breakfast-time,' his picture of 1875, and 'The Life of the Old Manor House,' his solitary contribution last year to the Academy, quite maintain the painter's reputation. The last of these we were desirous of engraving among our examples, but there being some difficulty in the way of obtaining the work, we have substituted for it an engraving of an elegant little composition that hung in the Winter Exhibition of the Society of British Artists in 1875, 'ESTHER;' it is the property of Mr. George Lunt, of Liverpool, and represents the Hebrew maiden who superseded Queen Vashti in the affection of Ahasuerus, attiring herself for her first introduction to her future husband, who "reigned from India even unto Ethiopia, over an hundred and seven and twenty provinces." This is among Mr. Wyburd's most pleasing single figures: several pictures of this class, such as 'Undine,' 'Titania,' 'Imogen,' and others, were, we have heard him say, suggested by the caves round the Isle of Arran, visited when staying in Scotland with his brother-artist, Mr. George E. Hering. The characteristics of Mr. Wyburd's art are, principally, a perfect realisation of female beauty, an attractive manner in setting out his figures, and a refinement of finish which is sometimes carried almost to excess: his pictures would often gain value and effect by more robust and vigorous handling.

JAMES DAFFORNE.

GÉRÔME'S SWORD-DANCE.

'THE SWORD-DANCE,' by I. L. Gérôme, now on exhibition at the Goupil Gallery, in this city, is a picture which can stand criticism when judged either on its absolute merits or by the comparative standard of the artist's other and celebrated works.

The scene is laid in Algeria or Egypt, and represents a Moorish interior, irregular and arched in architecture, in which eight figures are variously disposed. The principal of these is a dancing-girl loosely draped, with a sword or yataghan balanced horizontally on her head, and another held in her partially-extended right hand. Her left hand rests upon her side, and she is posing or swaying her body in the dreamy and voluptuous manner which among Orientals is termed dancing. In the half background, seated on the floor against a column, is the orchestra, so to speak—two men and a woman; the two former playing on a flute and a primitive guitar, and the latter striking a tambourine, and singing or rather chanting one of those monotonous *recitatives* peculiar to her people. By the front-door, which is on the right, and through which the street can be seen, a Moor is entering the house, and in the left background a magnate reclining on a low divan or cushion is being served with coffee by a servant, while he enjoys the performance. Another servant

standing near a fire on the left is intently watching the dancer. The composition and fidelity of the picture are exceedingly true to and characteristic of Eastern life, and the tone and balance of colour are inimitable. The graceful figure of the dancer is a fine expression of semi-languorous and rhythmic movement, and the rays of sunlight which slant through a lofty window, or more probably through an open ceiling, strike full athwart it, enhancing its force and grace. A green, transparent veil covers and floats away from her face, and a blue-and-gold over-garment of silk falls and is knotted round her lower limbs in loose folds, undulating with the motion of the body. The rich hues and texture of her draperies, and of the rug on which she is dancing, seen in warm light, are balanced by the deep tone and shadows of the apartment. The remaining and to a great extent accessory figures, yet typical, are good in attitude, and contribute to give the work that concentration of interest which is one of the highest qualities a picture can possess. Accuracy and beauty of drawing are seen in every several figure or portion of a figure; the atmospheric feeling and the management of light and shadow are perfect, the colour and tone are full and harmonious, and there is a combination of simplicity, force, and convergence, which prove Gérôme's mastery over the difficulties of composition.